

THE
NEW
RECORDS



for
OCTOBER



NEW RECORDS

for the month of

**October
1915**

**This list is Supplementary to
the Main Record Catalogue**

NEW RECORDS

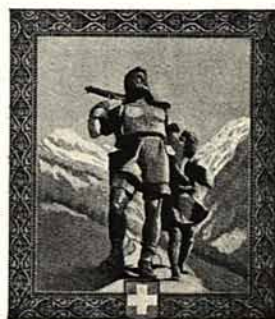
Orchestral

NEW SYMPHONY ORCHESTRA
(conducted by LANDON RONALD)

12-inch record 5s. 6d.

2-0560 "William Tell"—Storm *Rossini*

THE great "William Tell" Overture, which Berlioz has termed a symphony in four parts, is a fitting prelude to such a noble and serious work, and is full of beautiful contrasts.



The first movement is reposeful, expressing the solitude of Nature at dawn; it is followed by the contrasting Storm (the subject of the present record)—a majestic and awe-inspiring tone picture. The unforgettable Pastorale succeeds, and is followed by the brilliant Finale.

The opening Andante and the Pastorale have both previously been issued as records by Landon Ronald's famous orchestra, and there is no doubt that the Storm will be welcomed by possessors of the other "William Tell" records.

"His Master's Voice" 99

The opera was the last of the many written by Rossini, and was first heard in London in 1839. At the time he wrote *Tell*, Rossini was somewhat under the influence of Beethoven's Symphonies, and it would seem that this fact, and the lofty nature of his subject, combined to raise his conception of art. Certainly this masterpiece is free from the weaknesses and often unnecessary devices of Italian Opera.



Landon Ronald

Camera Portrait by Hoppé

The Storm movement in the Overture is but a foreshadowing of the actual Storm scene in the opera, but none the less presents a vivid picture of the violence of Nature as expressed in music. The rushing march-theme is taken at a breathless rate from the start. This sweeping execution makes Landon Ronald's version of the piece vastly more interesting than the usual concert performance of other orchestras. The players are wonderfully "together," and the general effect is striking and even exhilarating.

(Speed 80)

NEW RECORDS

Madame ALMA GLUCK (soprano)

(with orchestral accompaniment)

10-inch record 4s. 6d.

3995

Song of the Chimes (Cradle Song)

Worrell



NOT only is Gluck a singer of operatic airs and dainty trifles, but she can achieve striking success in simple, unpretentious folk-songs and the like.

Worrell's "Song of the Chimes" is of cradle-song type. The artist essays it with well-constituted

orchestra and bells. It would have been easy to have rendered the song inartistic by injudicious use of the bells; but restraint in their use, and damping of their resonance, have given them a cloister-like ring that partakes somewhat of the artless celeste tone while preserving roundness.

The voice is heard in exquisite purity in the rise and fall of the stately music. The tone-colour peculiar to Gluck's voice is especially noticeable in this fine reproduction. Her diction is impeccable, and her phrasing so delightful as to carry the listener through the song enthralled.

Of the many popular Gluck records we have issued, we esteem this new one a worthy companion.

(Speed 79)

Miss FLORA WOODMAN (soprano)

(with orchestral accompaniment and trumpet obbligato)

12-inch record 5s. 6d.

03416

Let the bright seraphim
“Samson”

Handel

THE Flora Woodman records have met with the same extraordinary success among record-buyers as her actual singing when first she “came out” in the metropolis. Each new record is considered almost an event: her third offering is of supreme importance, as it makes available to the musical world



her incomparable performance of the great Handel air “Let the bright seraphim,” which has been the *pièce de résistance* at her big concerts.

This nineteen-year old girl, whom the critics hail already as one of the world's greatest singers, takes on no small task in the intricacies of the celebrated air. The record itself can tell how nobly she acquits herself: praise of ours were futile comparatively.

From D to the upper A her voice has a challenging power which need fear no comparison with other sounds. Majestic as is the trumpet obbligato, the nobility of the voice outshines it. Such an example of full-throated ease is rare in music.

(Speed 78)

NEW RECORDS

Mr. IVOR WALTERS (tenor)

(with pianoforte accompaniment)

10-inch record 3s. 6d.

4-2609

Dawn Skies

Drummond



THE second record by this fine young tenor introduces us to a new song by a coming young composer, Henry Drummond. The song has quickly become a success, and Ivor Walters finds it just the right kind of ballad for his style of voice and singing.

The sweetly restful cadences are uttered with limpidity by the tenor. This song of life and love,

with its terse, appealing, haunting verses, provides the artist with an ideal vehicle of expression. Every sustained note is a joy—every phrase is meaning-full. The flexibility of this remarkable

Dawn skies, and evening skies,
Blue seas, and grey,
Song time and silent hours,
These make my day.

Sweet flow'rs and fading flow'rs,
Playtime and strife,
Pathways that end in rest,
These make my life!

Sorrow and grief to share,
Hope from above,
Prayers unto God for you,
These make my love!

(Ed. Teschemacher)

voice is as surely marked here as in his first record of "Where go the boats," which took everyone's fancy. The recording is very praiseworthy. It is evident that this rich voice is sympathetically received by the recording stylus.

(Speed 79)

Words printed by permission of the publishers, Cary & Co.

"His Master's Voice"

New Tenor Sings Original Love Songs

Mr. JULIAN KIMBELL (tenor)

(with pianoforte accompaniment)

10-inch double-sided record 2s. 6d.

B 497 { **The Nightingale** *Alabieff*
You are My Darling
(from a Gipsy Melody)

MR. JULIAN KIMBELL has quickly gained an enviable name in concert work for his fine, well-produced voice and distinction of style. We present him in two lovely ditties which serve to show off the beauty of voice of the new recruit to record-making. (*Speeds 81*)



Photo Holman & Paget

Favourite Contralto in a Chaminade Number

Miss ALICE LAKIN (contralto)

(with orchestral accompaniment)

10-inch double-sided record 2s. 6d.

B 494 { **Little Silver Ring** *Chaminade*
Irish Love Song *Lang*



MISS ALICE LAKIN has never done better work than in this enchanting little morceau, the "Little Silver Ring" of Madame Chaminade. Coupled with it is the well-known Irish Love Song. Singing of real warmth and feeling. (*Speeds 79*)

NEW RECORDS

Mr. HUBERT EISELL (tenor)



(with pianoforte accompaniment)

12-inch record 5s. 6d.

02600 Ninette

Pedro de Zulueta

THIS record claims special attention not only because it is sung by popular Hubert Eisell, but also for the fact that the song was written specially by Pedro de Zulueta for the gallant Lieutenant.

It tells of a distraught lover pleading with his sweetheart that was. In yearning accents he begs for "no heaven but you!"

The beautiful singing of the lyric tenor makes the record a gem of the first water. The lovely intonation and appealing quality of voice give the record a real fragrance.

(Speed 80)

Words printed by permission of the publishers, Chappell and Co., Ltd.

Now that our ways are asunder,
Now that our sunshine has set,
Do you remember, I wonder;
Have you forgotten, Ninette?
Have you forgotten the posies,
Spring, with her daffodils fair,
June, and the garlands of roses
For your hair? for your hair?
Ah! could I only recapture
All the dear days that are dead,
All the delight and the rapture,
All the dear words that you said!
Just for the sound of your singing,
Only to know you are true,
I would give all that the future is bring-
I want no heaven but you! (ing)
This is the time for forgiving,
This is the time to forget;
Ours to be gladness of living,
Loving and laughter, Ninette.
Life was not fashioned for sorrow,
Youth was not made for regret;
What need we reckon for the morrow?
My Ninette! My Ninette!
Ah! could I only recapture
All the dear days that are dead,
All the delight and the rapture,
All the dear words that you said!
Just for the sound of your singing
Only to know you are true,
I would give all that the future is bring-
I want no heaven but you! (ing,
(Pedro de Zulueta)

"His Master's Voice"

Big Favourite makes her bow on Records

Miss CLARA BECK

(with orchestral accompaniment)

10-inch double-sided record 2s. 6d.

B 492 { **Wonderful Foxtrot Girl**
The Dixie Bazaar

*Jones
Alley*



Photo Wrather & Buys

IN Miss Clara Beck we offer a new record artist with a big name in pantomime and elsewhere and an excellent style for record-making. She essays a couple of racy songs of the day, full of syncopation and original "stunts." Her singing is not only delightfully pleasing, but remarkably clever, too. (*Speeds 80*)

Published by West & Co.

Popular Comedienne in Revue hits

Miss GWENDOLINE BROGDEN

(with orchestral accompaniment)

10-inch double-sided record 2s. 6d.

B 496 { **May I send you this balloon?** *Darewski*
China Town, my China Town *Schwartz*
"Push and Go"—Hippodrome Revue

THE two numbers that people are whistling from the Hippodrome Revue "Push and Go" are these. Miss Gwendoline Brogden sings the Balloon Song with fetching archness, and invests China Town with Oriental colour. The orchestral support is very alluring.

(*Speeds 79*)

Published by Francis, Day & Hunter



Photo Foulsham & Banfield

NEW RECORDS

Miss NORA D'ARGEL (soprano)

(with orchestral accompaniment conducted by Mr. Hubert Bath)

12-inch record gs. 6d.

03417

Nymphes et Sylvains

Bemberg



AFTER her striking successes in operatic airs, we present Nora d'Argel in a typical French ballad by Bemberg, whose works are such favourites with Melba.

"Nymphes et Sylvains" reproduces the atmosphere of nymphs and swains that the title promises. The sweet, floating passages with which the song abounds give to the performance a pastoral flavour, intensified by the crystalline tones of accomplished Nora d'Argel. The flexibility and compass of this voice are amazing, even in this age of gifted high sopranos. The intricacies of the florid air never give her pause, nor does she once lose her ease of utterance. This is, indeed, a grand exposition of soprano singing with orchestral accompaniment. The artist's French diction is notably clear and true.

(Speed 79)

"His Master's Voice" 22

Miss MAY LESLIE STUART

(with piano by Mr. LESLIE STUART and orchestra)

12-inch double-sided record 4s. od.

C 580 { **Is That You, Mr. O'Reilly?** *Leslie Stuart*
Heligoland *Leslie Stuart*

As sung in "5064 Gerrard!"—Alhambra Revue

COMPOSER of "Florodora" and a thousand popular melodies, Leslie Stuart is beloved of the comedy-seeking million. Here are his new songs, sung by his clever daughter (who made a hit in "Get-Rich-Quick-Wallingford," "Florodora," and other plays), and piano played by the composer himself. There's an orchestra too. The songs are amazingly tuneful and catchy and everything "Leslie-Stuart!" The pair are doing them nightly in "5064 Gerrard" Revue. (*Speeds 79*)



Mr. DENIS O'NEILL (tenor)

10-inch double-sided record 2s. 6d.

B 504 { **Phil the Fluter's Ball** *French*
Published by Pigott & Co.
Mr. ERNEST CRAMPTON
(of the Crampton Concert Parties)
When Love Calls *Crampton*
Published by Cary & Co.



Denis O'Neill

AGAIN a new artist—a tenor who bubbles over with high spirits. He doesn't mind giving a touch of fun to his renditions when he thinks he may. It's a tonic to hear him sing "Phil the Fluter's Ball." (*Speeds 80*)

NEW RECORDS

MARTINELLI (tenor)

(with orchestral and mandolin accompaniment)

12-inch record 95. od.

2-052099

Serenata

Mascagni



FOR the first time we present a record of the world-renowned though youthful Martinelli in a concert air, his previous offerings having been in operatic *arie*.

That he can sing happily in ballads is demonstrated in rare fashion by this extraordinarily beautiful Serenade number.

No little feat is it to imbue one's singing with lyric tonal beauty of honeyed sweetness and maintain the tonal qualities right through a long record such as this. Martinelli, indeed, achieves a real triumph: and the recording expert has achieved an equal triumph in the amazing fidelity of reproduction.

The song is by the composer of that most popular of all one-act operas, "Cavalleria Rusticana," and the poem by Stecchetti. Mascagni's lilting muse was in exalted form when he composed this gem.

The passion-full voice of the artistic young tenor is supported by a throbbing, soulful orchestra and sweetly-handled mandolins, whose crisp notes add ineffably to the beauty of the serenade performance. Again, the singing is great and the reproduction flawless.

(Speed 78)

"Opera in English"

Madame EDNA THORNTON (contralto)
(with orchestra conducted by Mr. Arthur Godfrey)

12-inch record gs. 6d.

03419 When all was young "Faust" Gounod



A GAIN do we present Madame Edna Thornton in an operatic air sung in English. Again does she triumph.

Fifty-four years have elapsed since the first production of this masterpiece by Gounod, and it is to-day sung throughout the world more than any other five operas combined.

It seems strange now, in view of the overwhelming success of "Faust," to recall that it was received with indifference in Paris and all but failed in Milan. The London production, however, with Titiens in the cast, was successful; and in the following year Patti sang Marguerite for the first time, gaining for the whole opera an ovation.

Act IV. reveals Siebel, who speaks of Faust to the unhappy Marguerite seated at her spinning wheel. The latter is desolate and leaves Siebel alone on the stage. Her melancholy thoughts are pictured in the exquisite romance "When all was young." The endearing melody is invested with fresh beauty when carolled by rich-voiced Edna Thornton.

(Speed 79)

of two Noble Voices

CARUSO & SCOTTI

(with orchestral accompaniment)

12-inch record 20s. od.

13 Dio che nell' alma (God in my Soul) "Don Carlos" *Verdi*

Successful were our two new Caruso records, offered last month, and so pleased were opera-lovers at the thought of these celebrity records while Covent Garden closed, that we believe we are doing a service to the Grand Opera in announcing a new Caruso-Scotti duet. The quiet singing of this accomplished pair has given countless thousands, who have found delight in not only the magnificence of each individual voice, but also the harmonies of both rich organs in the combined parts. No performance could be better than these two stars' rendition of the dramatic finale to Act I. of Verdi's opera, Don Carlos, by the way, was first produced in London at the Theatre in 1867.

The part of King Philip II. of Spain was originally cast for Caruso, but it is not unusual to find a deep baritone taking the part. Scotti does here. At Monte Carlo the opera was successfully a couple of years ago.

As the unbridled Don Carlos sings with impetuous and striking expressiveness, while Scotti's sonorous voice is heard with noble effect. The ensembles are wonderfully sympathetically moulded. A record deserving the name "superb."

(Speed 79)

"His Master's Voice"

"Opera in English"

THE GRAND OPERA COMPANY

(with orchestral accompaniment)

12-inch records gs. 6d.

04619 Gems from "Traviata"—Part I. *Verdi*

04620 Gems from "Traviata"—Part II. *Verdi*

WE have no hesitation in affirming that, great though the success of our many operatic gems on the catalogue has been, the two new records here announced set a new standard.

The definition of voice in concerted parts is as pleasing and clean as in solo airs, and the volume is stirring in its roundness. When the opera was first presented in Venice in 1853, several ludicrous incidents aroused the laughter of the audience, the climax being reached when the Violetta (Donatelli), who happened to be very adipose, declaimed in feeble accents that she was dying of consumption! This was too much for the Venetian sense of humour, and the house exploded with mirth, utterly spoiling the final scene.

The selections included in these Gems are put together with notable skill, and the clever performers sing majestically solos, duets, choral pieces, dialogue, and so on. (Speed 79)



*Be sure to hear the
Nine Superb Records
of Opera in English
recently issued. They
are quite wonderful*

Miss CARMEN HILL (soprano)

(with pianoforte accompaniment)

10-inch record 3s. 6d.

2-3117

Mifanwy

Dorothy Forster

NOT many modern ballads have gained such lasting success as Mifanwy, which is as much sung to-day as in its first season. Curiously enough, the composer, Miss Dorothy Forster, is represented in this supplement by a first (and a very charming) record of pianoforte solos of her own composition.



The expressive verses are painted, as it were, by the crystal vocal colouring of Miss Carmen Hill. That peculiar quality which one subtly perceives in the singing of this popular artist is present in abundant measure in this song; the record is a little gem of soprano singing.

(Speed 80)

Look over the lynn, Mifanwy,
Look over the lynn, and see!
Thy lover is rowing his bonnie boat
Over the lynn to thee.
Then sing, then sing, Mifanwy,
And laugh to the skies above,
There are no skies like his true eyes,
There is no joy but love!
'Tis only a dream, Mifanwy,
Thy lover will come no more;
'Tis only the lap of his empty boat
And the reeds that sigh on shore.
Kneel down, kneel down, Mifanwy,
The waters are cool and deep;
There is no light more on lynn or shore,
Nor any joy but sleep.

(Fred. E. Weatherly)

Words printed by permission of the publishers, Chappell & Co., Ltd.

"His Master's Voice" 29

Mr. HARRY DEARTH (bass)

(with pianoforte accompaniment)

10-inch record 3s. 6d.

4-2606 In Sunshine and Shadow *Geehl*



Photo. Dover Street Studios

A DELIGHTFUL song in the tranquil vein by that accomplished composer, *Geehl*, whose music is so admired by well-known singers. The title well explains the form of song. Contrasts are strong and significant.

Mr. Harry Dearth, who for a moment rests from his triumphs of breezy song-singing gives us another rendition to vie with his notably sincere performance of the "Wayfarer's Night Song" from Easthope Martin's "Songs of the Open Country."

The open notes are rich and grandly sustained and the flexibility of voice displays the measure of the technique of this versatile and artistic basso. One admires especially the compass of the voice, his high notes being effortless and ringing.

(Speed 79)

Published by Gould & Co.

NEW RECORDS

Mr. ROBERT RADFORD (bass)

(with pianoforte accompaniment)

10-inch record 3s. 6d.

4-2605

**Out of the Night
"A Song of Life"**

Lidgey



AFTER the successful record of the Mozart operatic air from the "Magic Flute" last month, we present our great English basso profundo in a fine bass song which allows the further display of those thunderous but ever rich low notes of Radford's range.

In "Out of the Night" from "A Song of Life" we get an interesting vocal picture. The sonorous notes leap forth with majestic spontaneity. Yet not a note but is of silky texture and pleasing warmth. Were this not so we would get harshness of reproduction, for nothing "searches" the quality of a big voice so severely as the recording stylus. This splendid organ acquits itself triumphantly for the reproduction is remarkably round.

(Speed 79)

Published by Boosey & Co.

"His Master's Voice"

Mr. STEWART GARDNER (baritone)

(with pianoforte accompaniment)

10-inch record 3s. 6d.

4-2608 The Road to your Heart Wynne

NOBILITY of utterance marks this fervent little love-song. In "The Road to your Heart" Mr. Stewart Gardner is free to give rein to the intense feeling he is able to impart to his singing. With rare distinction does he tell of the Road.



The weighty qualities of this lovely baritone voice are heard in their full beauty. Never does the voice lack the silky richness we know so well in Gardner records.

It would be difficult indeed to conceive more expression being put into a song, or finer phrasing. The retard as one reaches a profound point is done with the voice and knowledge of a master of ballad singing.

The "recording" is exceedingly happy, and the accompaniment throughout is really sympathetic, rendering the record completely artistic. (*Speed 80*)

Published by the John Church Co.

NEW RECORDS

Sweet songs sweetly sung by Evelyn Harding
MISS EVELYN HARDING (soprano)
 (with orchestral accompaniment)

10-inch double-sided record, 2s. 6d.

- B 495 { **Down Vauxhall Way "Songs of Old London"** *Oliver*
Gretna Green "Songs of Merrie England" *Oliver*



MISS EVELYN HARDING gives of her very best in Oliver's fragrant "Down Vauxhall Way," which everybody loves. "Gretna Green" is almost as pretty. The accomplished young soprano displays rare flexibility of voice, and considerable feeling in both songs. (Speeds 80)

Pub. by J. H. Larway

MISS DORIS COWAN & GEORGE BAKER

(with orchestral accompaniment)

10-inch double-sided record 2s. 6d.

- B 493 { **Boy and Girl "The Country Girl"** *Monckton*
Dance with me "Betty" *Rubens*



HERE'S some bright dialogue in song with fine touches of harmony and contrast. The singers are of high reputation, and their combined work shows great care and sympathy. The "Boy and Girl" duet is full of sparkle. (Speeds 79)



Pub. by Chappell & Co., Ltd.

"His Master's Voice" 99

Mr. CHARLES TREE (baritone)

(with orchestral accompaniment)

10-inch record 3s. 6d.

4-2607

The Admiral's Broom

Bevan

(brought up to date)



THAT grand old favourite "The Admiral's Broom,"

has been brought up to date (*i.e.*, to the first year of war) by the addition of a new final verse dealing trenchantly with the viewpoint of our modern Blake.

Everyone knows and relishes the rollicking verses with the smell of the sea in them, and the pride of might and daring.

The picturesque legend

Von Tromp was an admiral brave and bold;
The Dutchman's pride was he,
And he cried "I'll reign on the rolling main,
As I do on the Zuyder Zee."
And as he paced his quarter deck
And looked o'er the misty tide
He saw old England like a speck,
And he shook his fist and cried,
"I've a broom at the mast," said he,
"For a broom is the sign for me
That wherever I go the world may know
I sweep the mighty sea."

Now Blake was an admiral true as gold
And he walked by the English sea;
And when he was told of that Dutchman bold
A merry laugh laughed he.
He cried, "Come here! you Dutchman queer
To-day you must fight with me;
For while I ride on the rolling tide
I'll be second to none," said he;
"I've a whip at the fore! you see!
For a whip is the sign for me,
That the world may know wherever we go,
We ride and rule the sea!"

And we still have a foe in the grey North Sea,
A swaggering foe to-day,—etc., etc.

(Frederic E. Weatherly)

of the Whip tied to the mast has caught the imagination of millions in the past. Hear this record and learn what is promised to "dogs that bite and will not fight." You will feel a thrill of pride in the valiant words that typify our Fleet's spirit to-day.

*Words printed by permission of the publishers
Enoch & Sons.*

NEW RECORDS

Mr. CEDRIC SHARPE ('cello)

(with pianoforte accompaniment)

12-inch record 5s. 6d.

07884

The Broken Melody *Van Biene*



THIS splendid artist is new to records, but requires no introduction as a concert artist. His fine work at the greatest concerts in the Metropolis has gained for him a position second to none. It is also to his credit that the Philharmonic String Quartette (announced on record below) has reached its present position of supremacy.

Cedric Sharpe's initial record is the undying "Broken Melody," which he performs with real tonal beauty and feeling. (*Speed 79*)

PHILHARMONIC STRING QUARTETTE

10-inch record 3s. 6d.

8101

Minuet

Boccherini

AS mentioned above, the leading spirit of this supreme organisation is Mr. Cedric Sharpe. Their reputation for chamber music is unique.

We offer them first of all in Boccherini's famous Minuet, whose old-world strains have held in thrall a generation of concert-goers. The reproduction is pleasingly full and round. (*Speed 78*)



"His Master's Voice"



Humorous **HARRY LAUDER**

(with orchestral accompaniment)

12-inch record 5s. 6d.

02601 Doughie the Baker *Lauder*

THE song is a true Lauderesque ditty, with plenty of homely love-making, and one hundred per cent. of lilt in the tune.

The patter is just rich. When Lauder came down to make his latest batch of records we remember how the bandsmen, weary from their previous labours, enjoyed the humour of Lauder's "Doughie" at the rehearsal of this final song.

Lauder puts a wealth of expression into his pawky talk of the "teff" (Anglice tiff) with the wife. The leading

Vaudeville entertainer of the world in great form.

Published by Francis, Day & Hunter (Speed 79)

YORKE & ADAMS

12-inch double-sided record 4s. 6d.

C 581 { The Fortune Teller *Yorke & Adams* The Wedding of Becky Strauss *Yorke & Adams*

MORE conversation between the famous Insurance Act exponents. Full of hits and quips. By-the-by, Gus Yorke is Mr. Potash in the ever-running Queen's Theatre hit, "Potash and Perlmutter," and Adams is Perlmutter on tour. Their talk is one long laugh. (*Speeds 78*)

Bands & Orchestras

Band of H.M. COLDSTREAM GUARDS

conducted by Capt. J.
Mackenzie-Rogan,
M.V.O., Mus. Doc., Hon.
R.A.M.

12-inch double-
sided record 4s. od.



C 579 { **Olivette—Selection I.**
Olivette—Selection II.

Audran
Audran

AUDRAN'S sparkling "Olivette" gives opportunity for a set of selections that make up a band record of rare tunefulness. Played by the greatest military band in the world, conducted by Capt. Mackenzie-Rogan with unrivalled precision, the performance is brilliant and delightful throughout. Recorded in the best "His Master's Voice" manner. (Speeds 79)

Published by Chappell & Co., Ltd.

PRYOR'S BAND

10-inch double-sided record 2s. 6d.

B 503 { **Pickles and Pepper Rag**
The African 400

Shepherd
Roberts

ACOUPLE of transatlantic red-hot hits played by Pryor and his Band. The original effects and ragtime tricks give a rare sparkle to the playing. The precision is remarkable. (Speeds 80)

"His Master's Voice"

DE GROOT and THE PICCADILLY ORCHESTRA

12-inch double-sided record 4s. od.

- C 410 { **Less than the Dust** " **Four Indian**
Love Lyrics " *Woodforde-Finden,*
arr. by P. E. Fletcher
Kashmiri Song do. do.



De Groot

ONE could conceive nothing more truly stirring than the richly-woven and magnificently-played Love lyrics. De Groot has inspired his men to playing of genius in "Less than the Dust" and the lovely "Kashmiri song." A record that will attain enormous popular favour.

(Speeds 78)

Published by Boosey & Co.

10-inch double-sided record 2s. 6d.

- B 502 { **I wonder if love is a dream** *Dorothy Forster*
Published by Chappell & Co., Ltd.
A la Hongroise *Henri*
Published by Hawkes & Son

DOROTHY FORSTER'S popular song "I wonder if love is a dream" makes a divine violin solo (by De Groot himself) and orchestral background. The effect is exquisite. "A la Hongroise" shows us what a wizard of the bow is Mr. De Groot, who makes a living thing of his violin, while orchestra supports him. No wonder the popular leader gets such an ovation nightly as he reaches his dais: his talent is extraordinary.

(Speeds 80)

DE GROOT and THE PICCADILLY ORCHESTRA

10-inch double-sided record 2s. 6d.

Love's Garden of Roses *Haydn Wood*

MAYFAIR ORCHESTRA

B 501 { (conducted by Mr. Manuel Klein, of the Gaiety Theatre)
"To-night's the Night"—One-step
Rubens, arr. by Klein
Published by Chappell & Co., Ltd.

HAYDN WOOD'S new haunting song, with its lilting chorus, makes an especially rich orchestral number. The strings and woodwind go straight to your heart in this cloying air. Coupled with it is the breezy "To-night's the Night" One-step, founded on "I'd like to bring my mother."
(Speeds 78 & 80)

MAYFAIR ORCHESTRA

(conducted by Mr. Manuel Klein)

10-inch double-sided record 2s. 6d.

B 500 { **Yearning** *Tschaikowsky*
MAYFAIR ORCHESTRA
Sous les ponts de Paris *Scotto*

WE confidently declare this Tschaikowsky reproduction to be the equal of anything ever issued on records. The title "Yearning" aptly gives the feeling of the music, which holds one rapt. The marvellous tone of the orchestra recalls the playing of the greatest symphonic orchestras of world-fame. Hear this number and judge. It is celestial.

There is a brightly-flowing Scotto piece accompanying it.
(Speeds 78 & 79)

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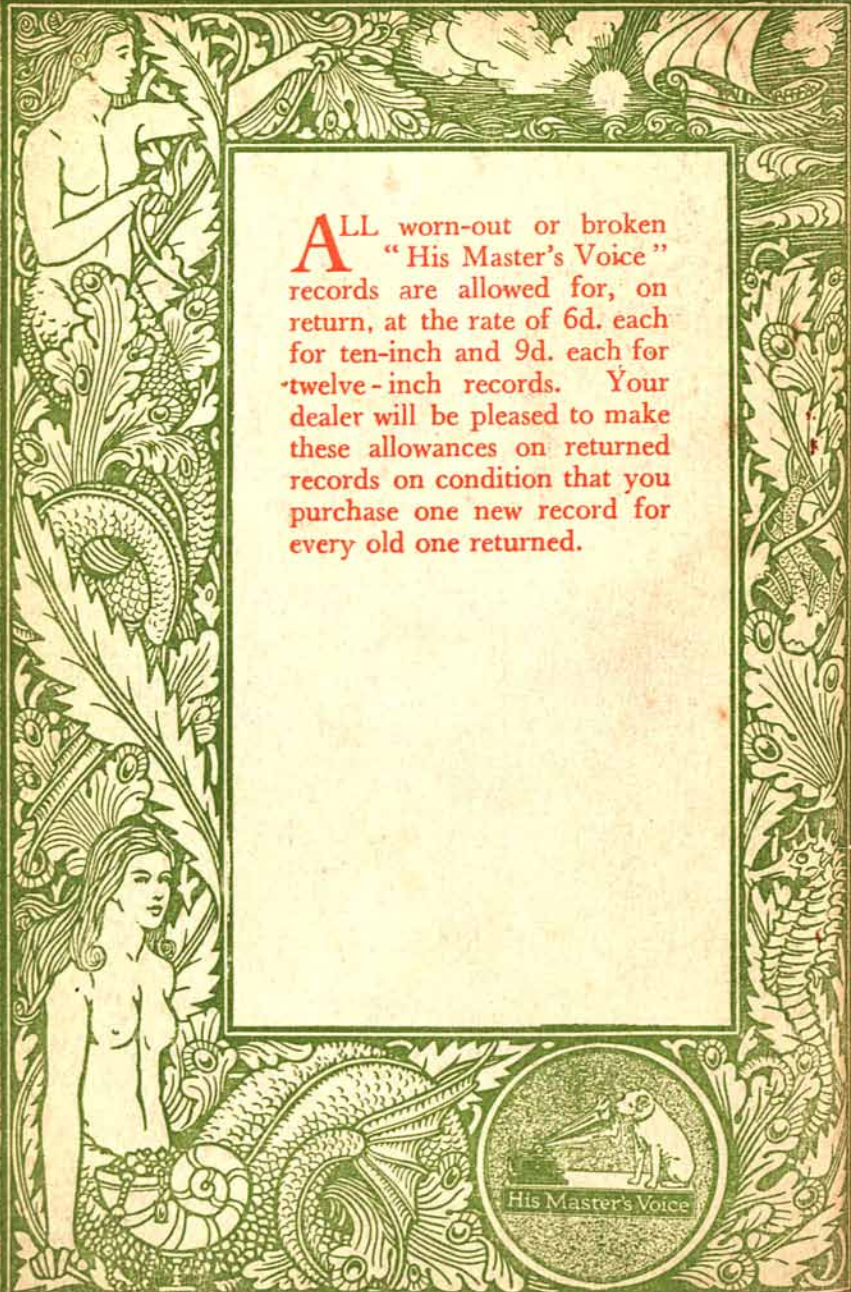
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